

SIX
SIMPHONIES

a Deux Violons
Taille et Basle,

deux Hautbois et deux Cors de Chasse

Deux Basses

A S. E. MONSIEUR

Le Comte de Bentinck

Seigneur de Varel, Kniphausen,

et Geerwerth &c. &c. &c.

COMPOSÉES

par

PASQUALE RICCI

*Maître de Chapelle de la Cathédrale
de Gênes.*

OPERA SECONDA



A AMSTERDAM chez J. J. HUMMEL, Marchand & Imprimeur de Musique.

Preis f 64

Par J. J. Hummel le 10. 8^{av}. 1769.

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						ditto Par. II. 6.
						ditto Par. III. 6.
						Fleur des Morsches avec l'accompagnement Par. I. 3.
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VIOLINO PRIMO

SINFONIA

[illegible]

5

[illegible]

VIOLINO PRIMO.

SINFONIA II

[illegible]

7

Andante.

Dilemma.

Andante.

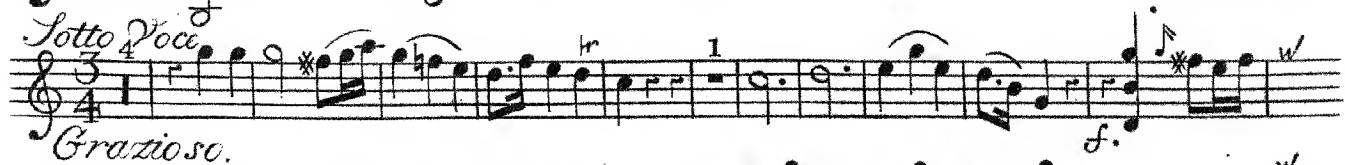
Presto.

SINFONIA

Allegro Asai.
SINFONIA III

VIOLINO PRIMO

9



SINFONIA IV

VIOLINO PRIMO

Violino Primo part of Sinfonia IV, measures 1-32. The music is in 3/4 time, key of B-flat major. The score is written on ten staves. The first staff begins with the tempo marking *Con Br.* and the second staff with *Solo.*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with a double asterisk (**). The dynamics *tutti.* and *Solo.* are indicated throughout the score. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

Con Br.

Solo.

tutti.

Solo.

tutti.

Solo.

tutti.

Solo.

tutti.

Solo.

tutti.

VIOLINO PRIMO

11

Solo.
Largo Sostenuto.

Tutti *Cad: p.* *Solo.*
Tutti.

Presto. *f.p.* *f.p.* *f.p.* *f.p.* *f.p.* *f.* *p.* *f.* *w*

Solo. *Tutti.* *f.p.* *f.* *w*

Solo. *arbit. p.* *f.p.* *f.p.* *w*

f.p. *f.p.* *Solo.* *Tutti.* *p.* *f.p.* *w*

1 *w*

VIOLINO PRIMO

SINFONIA V

Violino Primo score for Symphony No. 5, measures 1-12. The score is written in G major (one sharp) and 4/4 time. The tempo is marked *Spiritoso*. The dynamics range from *f* (forte) to *p* (piano). The score includes various musical notations such as slurs, ties, and repeat signs. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking *Spiritoso* is written below the first staff. The score consists of 12 staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The score includes various musical notations such as slurs, ties, and repeat signs. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking *Spiritoso* is written below the first staff. The score consists of 12 staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The score includes various musical notations such as slurs, ties, and repeat signs.

VIOLINO PRIMO

13

Measures 1-10 of the Violino Primo part. The music is in G major and 4/4 time. It begins with a series of eighth and sixteenth notes, followed by a rest. The dynamics range from *f* (forte) to *p* (piano) and *f.p.* (fortissimo piano). There are also markings for *1* and *p.* (piano).

Menuetto Maestoso.

Measures 11-14 of the Violino Primo part. The music is in G major and 3/4 time. It begins with a series of eighth and sixteenth notes, followed by a rest. The dynamics range from *f* (forte) to *p* (piano) and *f.p.* (fortissimo piano). There are also markings for *1* and *p.* (piano).

Trio. p.

Measures 15-18 of the Violino Primo part. The music is in G major and 3/4 time. It begins with a series of eighth and sixteenth notes, followed by a rest. The dynamics range from *f* (forte) to *p* (piano) and *f.p.* (fortissimo piano). There are also markings for *1* and *p.* (piano).

Da Capo il Men: Senza Replica.

VIOLINO PRIMO

SINFONIA VI
Finale
Virace

This musical score is for the Violino Primo part of the finale of a symphony. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are indicated as *Finale* and *Virace*. The score consists of ten staves of music. The first staff contains a melodic line with various ornaments and a repeat sign. The second staff continues the melody with dynamic markings *p.*, *f.*, *p.*, *f.*, and *rinf.*. The third staff features a more complex melodic line with dynamic markings *p.*, *f.*, *p.*, *f.*, *p.*, and *f.*. The fourth staff is a dense, rapid sixteenth-note passage. The fifth staff continues this rapid passage with dynamic markings *p.*, *f.*, *p.*, *f.*, *p.*, and *f.*. The sixth staff shows a melodic line with dynamic markings *p.*, *f.*, *p.*, *f.*, *p.*, and *f.*. The seventh staff is another rapid sixteenth-note passage. The eighth staff concludes the rapid passage with a 3/4 time signature change. The ninth staff is marked *Andante* and features a melodic line with dynamic markings *f.* and *p.*. The tenth staff continues the *Andante* section with dynamic markings *rinf.*, *f.*, *p.*, *f.*, and *p.*. The final staff of the page shows a melodic line with dynamic markings *f.*, *p.*, *f.*, and *p.*, ending with a repeat sign.

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Prix f 6-

SINFONIA

SINFONIA I

Spiritoso.

diminuendo

SINFONIA II

SINFONIA II. *Con Brio.*

The musical score is written on 15 staves. The key signature is G major (one sharp). The time signature is 2/4. The tempo/mood is indicated as *Con Brio.* The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *p*, *w*). A first ending is marked with a '1' and a repeat sign. The handwriting is in ink on aged paper.

VIOLINO SECONDO

7



This page of musical notation for Violino Secondo contains 15 staves of music. The score is written in treble clef with a key signature of one sharp (F#). The tempo and dynamics are indicated throughout the piece.

The first section, starting at the top, is marked *Andante* and includes the tempo change *Dilemma.* The dynamics range from *p.* (piano) to *f.* (forte). This section includes triplet markings and a first ending bracket labeled '1'.

The second section, starting at the bottom, is marked *Presto.* The dynamics range from *p.* (piano) to *f.* (forte). This section includes triplet markings and a first ending bracket labeled '1'.

The score concludes with a final double bar line and repeat signs.

SINFONIA III

SINFONIA III *Allegro assai*

The image shows a handwritten musical score for a symphony. The title 'SINFONIA III' is written in large, bold letters at the top left. To the right of the title, the tempo 'Allegro assai' is written in a smaller, italicized font. The score itself is composed of 15 staves of music, written in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, p). The music is written in a single system, with the staves connected by a brace on the left. The tempo is marked 'Allegro assai'.

VIOLINO SECONDO

9

Sotto Voce
Grazioso

Men. Molto Vivace

Trio

Da Capo il Men.

SINFONIA IV

VIOLINO SECONDO

Con Brio.

p.

f.

p.

f.

p.

f.

mezzo f.

f. p.

f.

p.

f.

p.

f.

p.

f.

VIOLINO SECONDO

11

Largo Sostenuto

Measures 1-10 of the *Largo Sostenuto* section. The music is in 4/4 time and features a complex, rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *p* (piano), *f* (forte), *rinf.* (rinfornato), and *p.* (piano). A first ending bracket is marked above measure 9.

Measures 11-20 of the *Presto* section. The tempo changes to *Presto*. The music continues with a similar rhythmic intensity but with more frequent rests and dynamic shifts. Dynamics include *p*, *f*, *p.*, *f.*, *p.f.*, and *f.*. A second ending bracket is marked above measure 19.

SINFONIA V

Spiritoso.

VIOLINO SECONDO

13

Violino Secondo musical score, measures 1-12. The score is in G major (one sharp) and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include f. (forte), p. (piano), and f.p. (fortissimo). There are also markings for '1' and 'f.' at the beginning of the first measure.

Violino Secondo musical score, measures 13-15. The score continues with the same complex rhythmic pattern. Measure 13 has a 3/4 time signature. Measure 14 has a 4/4 time signature. The section ends with a double bar line.

Menuetto Maestoso.

Violino Secondo musical score, measures 16-18. The score continues with the same complex rhythmic pattern. Measure 16 has a 3/4 time signature. Measure 17 has a 4/4 time signature. The section ends with a double bar line.

Violino Secondo musical score, measures 19-21. The score continues with the same complex rhythmic pattern. Measure 19 has a 3/4 time signature. Measure 20 has a 4/4 time signature. The section ends with a double bar line.

Trio. p.

M.D.C. Senza Rep.

VIOLINO SECONDO

SINFONIA VI

*Finale**Vivace*

f. p. f. p. f. p.

f. p. f. p. f. p.

f. p. f. p.

Soli.

Andante

VIOLINO SECONDO

15

f. *p.* *rinf.* *w*
f. *f.* *p.* *rinf.* *p.* *w*
f. p. *f. p.* *f.* *w*
3/8 Presto. *w*
w
1 *1* *p.* *w*
f. *p.* *w*
f. *p.* *f.*
f. *w*
Fin.

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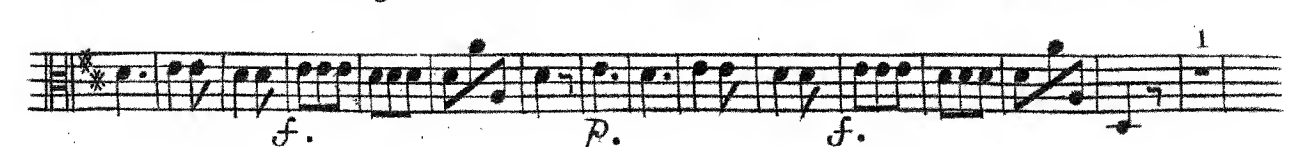
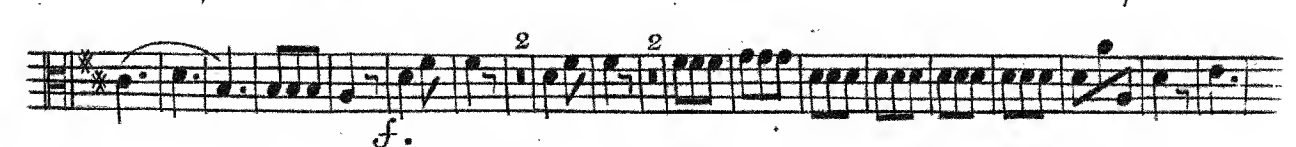
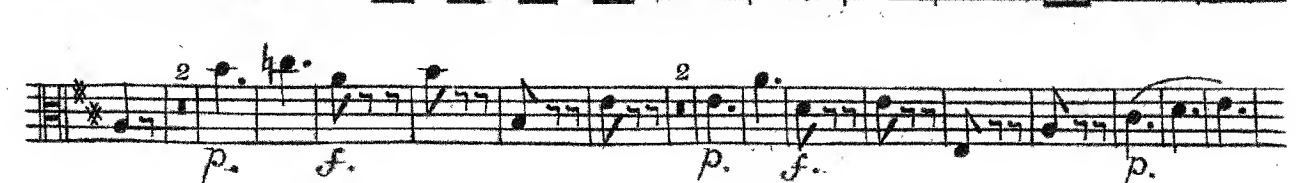
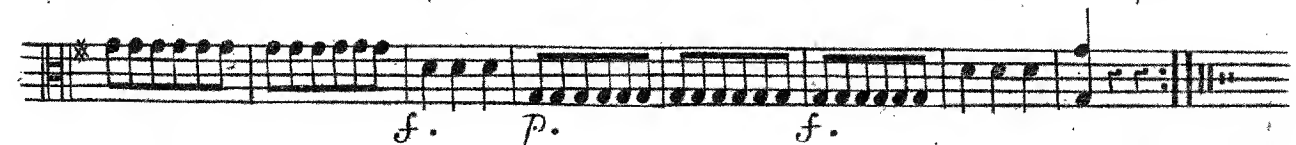
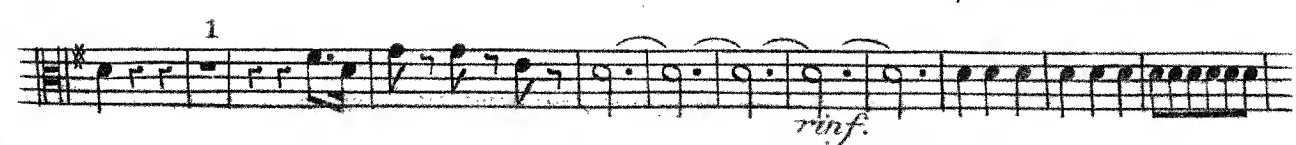
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V I O L A
SINFONIA I*Spiritoso Assai.**f. diminuendo.*

The image displays a single-staff musical score for a Violin, likely the first movement of a symphony. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "Spiritoso Assai." The dynamics range from piano (p.) to forte (f.), with a "diminuendo" marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with a "w" marking, possibly indicating a woodwind or string entry. The score is divided into measures by bar lines, and some measures contain fingerings (1, 2) or breath marks (*). The overall structure is a continuous melodic line with varying dynamics and rhythmic complexity.

V I O L A

3



V I O L A
S I N F O N I A II*Con Brio.*

The image displays a single-staff musical score for the Violin part of the second movement of a symphony. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo and mood are indicated by the instruction *Con Brio.* The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music is marked with a dynamic of *p.* (piano). The second staff continues the melody, marked with a dynamic of *f.* (forte). The third staff features a series of sixteenth notes, marked with a dynamic of *f.*. The fourth staff shows a change in dynamics, marked with *p.* and *rinf.* (rinfornzando). The fifth staff includes a first ending bracket marked with a '1'. The sixth staff is marked with *p.*. The seventh staff features a dynamic of *f.*. The eighth staff is marked with *p.*. The ninth staff is marked with *f.*. The tenth staff concludes the page with a dynamic of *f.*. The music is characterized by rapid sixteenth-note passages and dynamic contrasts.

V I O L A

5

p. *rinf* *f.*
 1 1
p. *f.*
 2 *p. Dilemma.*
 4 *f.* *p.*
Andantino.
f. *p.* *f.* *p.* *f.*
f. *p.* *f.*
p. *f.* *f.*
p. *f.*
p.
p.
 3 *p.*
 8 *f.*
Presto.
 1 1 1 1 *w*
p. *f.* *p.* *f.*
p. *f.*
p. *rinf.* *f.* *p.* *f.*
w

SINFONIA III

Allegro assai.

SINFONIA III *Allegro assai.*

The musical score consists of 13 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro assai.' The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together in rapid passages. Dynamic markings like 'f.' (forte) and 'p.' (piano) are placed throughout the score. There are also markings for first and second endings, indicated by '1' and '2' above certain measures. The score concludes with a 'Subito' marking and a final measure marked with a '3' and a 'w' (ritardando).

Subito

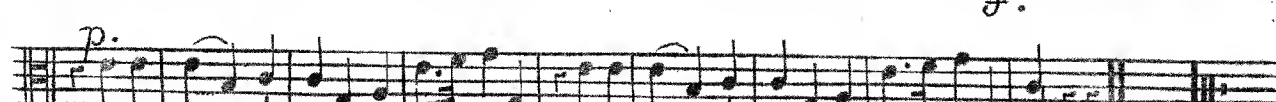
V I O L A

7

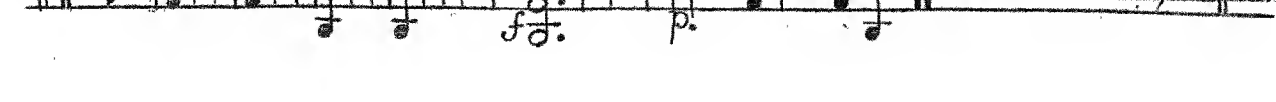
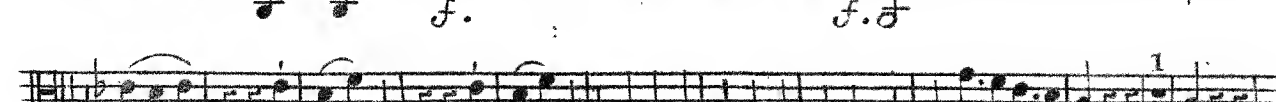
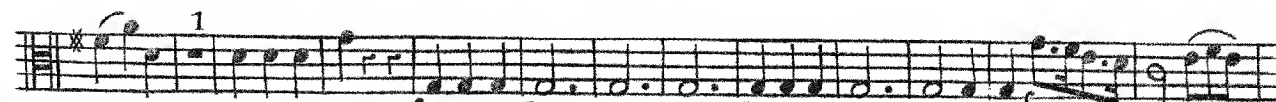
Letto Voce



Grazioso.



Menutto.



Trio.

Men. Da Capo.

V I O L A
SINFONIA IV*Con Brio.*

Violin part of the fourth symphony, first movement, page 8. The score is written for a single violin. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The tempo is *Con Brio.* The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, ties, and accidentals. The first system begins with a treble clef and a key signature of one flat. The second system starts with a *p* dynamic. The third system features a *f* dynamic. The fourth system includes a *p* dynamic. The fifth system has a *f* dynamic. The sixth system includes a *p* dynamic. The seventh system has a *f* dynamic. The eighth system includes a *p* dynamic. The ninth system has a *f* dynamic. The tenth system includes a *p* dynamic. The eleventh system has a *f* dynamic. The twelfth system includes a *p* dynamic. The thirteenth system has a *f* dynamic. The fourteenth system includes a *p* dynamic. The fifteenth system has a *f* dynamic. The sixteenth system includes a *p* dynamic. The seventeenth system has a *f* dynamic. The eighteenth system includes a *p* dynamic. The nineteenth system has a *f* dynamic. The twentieth system includes a *p* dynamic. The twenty-first system has a *f* dynamic. The twenty-second system includes a *p* dynamic. The twenty-third system has a *f* dynamic. The twenty-fourth system includes a *p* dynamic. The twenty-fifth system has a *f* dynamic. The twenty-sixth system includes a *p* dynamic. The twenty-seventh system has a *f* dynamic. The twenty-eighth system includes a *p* dynamic. The twenty-ninth system has a *f* dynamic. The thirtieth system includes a *p* dynamic. The thirty-first system has a *f* dynamic. The thirty-second system includes a *p* dynamic. The thirty-third system has a *f* dynamic. The thirty-fourth system includes a *p* dynamic. The thirty-fifth system has a *f* dynamic. The thirty-sixth system includes a *p* dynamic. The thirty-seventh system has a *f* dynamic. The thirty-eighth system includes a *p* dynamic. The thirty-ninth system has a *f* dynamic. The fortieth system includes a *p* dynamic. The forty-first system has a *f* dynamic. The forty-second system includes a *p* dynamic. The forty-third system has a *f* dynamic. The forty-fourth system includes a *p* dynamic. The forty-fifth system has a *f* dynamic. The forty-sixth system includes a *p* dynamic. The forty-seventh system has a *f* dynamic. The forty-eighth system includes a *p* dynamic. The forty-ninth system has a *f* dynamic. The fiftieth system includes a *p* dynamic. The fifty-first system has a *f* dynamic. The fifty-second system includes a *p* dynamic. The fifty-third system has a *f* dynamic. The fifty-fourth system includes a *p* dynamic. The fifty-fifth system has a *f* dynamic. The fifty-sixth system includes a *p* dynamic. The fifty-seventh system has a *f* dynamic. The fifty-eighth system includes a *p* dynamic. The fifty-ninth system has a *f* dynamic. The sixtieth system includes a *p* dynamic. The sixty-first system has a *f* dynamic. The sixty-second system includes a *p* dynamic. The sixty-third system has a *f* dynamic. The sixty-fourth system includes a *p* dynamic. The sixty-fifth system has a *f* dynamic. The sixty-sixth system includes a *p* dynamic. The sixty-seventh system has a *f* dynamic. The sixty-eighth system includes a *p* dynamic. The sixty-ninth system has a *f* dynamic. The seventieth system includes a *p* dynamic. The seventy-first system has a *f* dynamic. The seventy-second system includes a *p* dynamic. The seventy-third system has a *f* dynamic. The seventy-fourth system includes a *p* dynamic. The seventy-fifth system has a *f* dynamic. The seventy-sixth system includes a *p* dynamic. The seventy-seventh system has a *f* dynamic. The seventy-eighth system includes a *p* dynamic. The seventy-ninth system has a *f* dynamic. The eightieth system includes a *p* dynamic. The eighty-first system has a *f* dynamic. The eighty-second system includes a *p* dynamic. The eighty-third system has a *f* dynamic. The eighty-fourth system includes a *p* dynamic. The eighty-fifth system has a *f* dynamic. The eighty-sixth system includes a *p* dynamic. The eighty-seventh system has a *f* dynamic. The eighty-eighth system includes a *p* dynamic. The eighty-ninth system has a *f* dynamic. The ninetieth system includes a *p* dynamic. The ninety-first system has a *f* dynamic. The ninety-second system includes a *p* dynamic. The ninety-third system has a *f* dynamic. The ninety-fourth system includes a *p* dynamic. The ninety-fifth system has a *f* dynamic. The ninety-sixth system includes a *p* dynamic. The ninety-seventh system has a *f* dynamic. The ninety-eighth system includes a *p* dynamic. The ninety-ninth system has a *f* dynamic. The hundredth system includes a *p* dynamic. The hundred-first system has a *f* dynamic. 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The hundred-seventy-sixth system includes a *p* dynamic. The hundred-seventy-seventh system has a *f* dynamic. The hundred-seventy-eighth system includes a *p* dynamic. The hundred-seventy-ninth system has a *f* dynamic. The hundred-eightieth system includes a *p* dynamic. The hundred-eighty-first system has a *f* dynamic. The hundred-eighty-second system includes a *p* dynamic. The hundred-eighty-third system has a *f* dynamic. The hundred-eighty-fourth system includes a *p* dynamic. The hundred-eighty-fifth system has a *f* dynamic. The hundred-eighty-sixth system includes a *p* dynamic. The hundred-eighty-seventh system has a *f* dynamic. The hundred-eighty-eighth system includes a *p* dynamic. The hundred-eighty-ninth system has a *f* dynamic. The hundred-ninetyth system includes a *p* dynamic. The hundred-ninety-first system has a *f* dynamic. The hundred-ninety-second system includes a *p* dynamic. The hundred-ninety-third system has a *f* dynamic. The hundred-ninety-fourth system includes a *p* dynamic. The hundred-ninety-fifth system has a *f* dynamic. The hundred-ninety-sixth system includes a *p* dynamic. The hundred-ninety-seventh system has a *f* dynamic. The hundred-ninety-eighth system includes a *p* dynamic. The hundred-ninety-ninth system has a *f* dynamic. The final system includes a *p* dynamic.

Forstenuito
Largo. p.

V I O L A

9

f. p.

f. p.

f. p.

p. f. p.

Presto.

f. p. f. p. f. p. f. p.

f. p. f. p. f. p. f. p.

rinf.

f. p. f.

Solo.

p. f.

p. f. p. f. p. f. p.

f. p. f.

p. f. p. f. p. f.

V I O L A

SINFONIA V

Spiritoso.

The musical score for the Violin part of the fifth symphony, first movement, page 10. The key signature is G major (one sharp), and the time signature is 2/4. The tempo/mood is marked *Spiritoso.*. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single system. The first staff contains a melodic line with dynamic markings *p.*, *f.*, *p.*, *f.*, and *p.*. The second staff through the sixth staff are filled with rapid sixteenth-note passages, with dynamic markings *f.*, *p.*, *f.*, and *f.p.*. The seventh staff through the tenth staff continue the rapid sixteenth-note passages, with dynamic markings *f.p.*, *f.p.*, *f.p.*, and *f.p.*. The eleventh staff contains a melodic line with dynamic markings *f.p.*, *f.p.*, *f.p.*, *f.p.*, *f.p.*, *f.p.*, and *f.*. The twelfth staff contains a melodic line with dynamic markings *p.*, *f.*, *p.*, and *rinf.*. The score ends with a double bar line.

11

Menuetto Maestoso.

Trio.

*D.C. il Men.
Senza Replica*

V I O L A

SINFONIA V

[illegible]

V I O L A

11

Violin part of the first section of the Minuetto Maestoso, measures 1-10. The music is in 3/4 time, key of B-flat major. It features a series of eighth-note patterns and rests, with dynamic markings *f.* and *p.*.

Violin part of the first section of the Minuetto Maestoso, measures 11-12. The music continues with eighth-note patterns and rests, ending with a double bar line.

Violin part of the first section of the Minuetto Maestoso, measures 13-14. The music continues with eighth-note patterns and rests, ending with a double bar line.

Violin part of the first section of the Minuetto Maestoso, measures 15-16. The music continues with eighth-note patterns and rests, ending with a double bar line.

Violin part of the first section of the Minuetto Maestoso, measures 17-18. The music continues with eighth-note patterns and rests, ending with a double bar line.

Violin part of the first section of the Minuetto Maestoso, measures 19-20. The music continues with eighth-note patterns and rests, ending with a double bar line.

Violin part of the first section of the Minuetto Maestoso, measures 21-22. The music continues with eighth-note patterns and rests, ending with a double bar line.

Violin part of the first section of the Minuetto Maestoso, measures 23-24. The music continues with eighth-note patterns and rests, ending with a double bar line.

Minuetto Maestoso.

Trio.

*D.C. il Men.
Senza Replica*

Finale. **SINFONIA VI** *Vivace.*

Andante.

Presto assai.

Fin.

SIX
SIMPHONIES

a Deux Violons
Taille et Basle,
deux Hautbois et deux Cors de Chasse

D e D i é s

A S. E. MONSIEUR
Le Comte de Bentinck
Seigneur de Varel, Kniphausen,
et Doorwerth &c. &c. &c.

COMPOSÉES

par

PASQUALE RICCI
Maître de Chapelle de la Cathédrale
de Como.

OPERA SECONDA.



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Prix f 6-



SINFONIA

Forte diminuendo

SINFONIA I

Spiritoso

Forte diminuendo

f

f.p.

rinf.

Forte diminuendo p.

f.

B A S S O

3

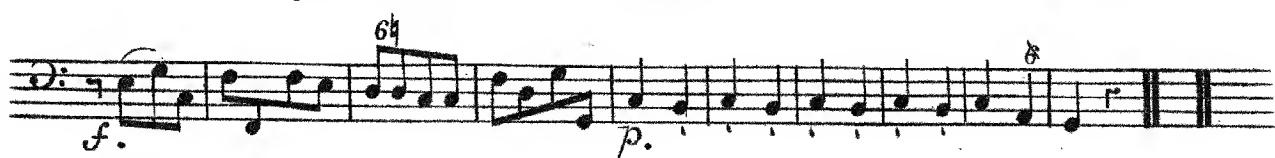
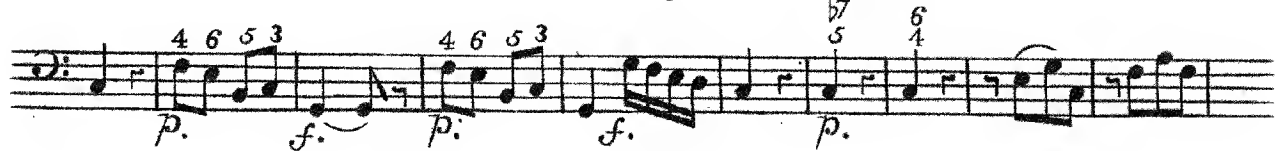
The image shows a page of musical notation for a piece titled "BASSO". The notation is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is divided into several sections, each with a tempo or performance instruction. The sections are: "Lotto Voce." (Lotto Voice), "Andante", "Tasto Solo.", "Presto.", and "Tasto Solo." (Tasto Solo). The tempo markings are "Andante" and "Presto". The dynamic markings include "f." (forte), "p." (piano), and "rinf." (rinforzando). The notation also includes fingerings (1-5) and articulation marks (accents, slurs). The piece concludes with a final double bar line.

SINFONIA II

Con Brio.

[illegible]

B A S S O

Dilema non risoluto.

B A S S O

SINFONIA III

Allegro assai.

The musical score for the Bassoon part of Symphony No. 3 is written on ten staves. It begins with a treble clef and a common time signature. The tempo is marked *Allegro assai.* The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 6, and some notes are marked with an asterisk (*). Dynamics include *p.* (piano), *f.* (forte), and *sf.* (sforzando). The score also features several *Tasto.* (Tasto) markings. The piece concludes with a *Subito.* marking and a final chord.

7

Tutto. Molto Vivace.

Trio.

Da Capo il Minuetto.

1 6 5 3

Con Brio.

4 4

SINFONIA IV *Con Brio.*

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Con Brio.' The music is written in a single melodic line. The first staff contains measures 1 through 6, with a 'w' (whole note) at the end. The second staff contains measures 7 through 12, with a 'p.' (piano) marking at measure 10. The third staff contains measures 13 through 18, with a 'f.' (forte) marking at measure 16. The fourth staff contains measures 19 through 24, with a 'p.' marking at measure 22. The fifth staff contains measures 25 through 30, with a 'f.' marking at measure 28. The sixth staff contains measures 31 through 36, with a 'f.' marking at measure 34. The seventh staff contains measures 37 through 42, with a 'f.' marking at measure 40. The eighth staff contains measures 43 through 48, with a 'f.' marking at measure 46. The ninth staff contains measures 49 through 54, with a 'p.' marking at measure 52. The tenth staff contains measures 55 through 60, with a 'p.' marking at measure 58. The score ends with a double bar line.

B A S S O

9

This page contains ten staves of musical notation for a Bassoon. The notation includes various dynamics such as *f.* (forte), *p.* (piano), *Presto.*, *rinf.* (rinfornato), and *sf.* (sforzando). It also features numerous articulations, including slurs, accents, and staccato markings. Fingerings are indicated by numbers 1 through 8 above or below the notes. The music is written in a single system, with each staff representing a line of the instrument's range. The notation includes a variety of note values, rests, and slurs, indicating a complex and technically demanding piece.

B A S S O

SINFONIA V

Spirito so.

SINFONIA V

Spiritoso.

Tasto.

Forsténito

Merquette.

Trio.

p. M.D.C. Senza Rep.

Finale.

11

SINFONIA VI *Finale.* 1 *Vivace.*

The musical score is written for a full orchestra, with staves for woodwinds, strings, and brass. It features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The tempo markings *Vivace*, *Tasto*, *Andante*, *Presto*, and *Fin* are clearly visible. The score is a single system, with the first staff starting with the title and tempo markings. The notation is in a single key signature, and the time signature is 4/4. The score is a single system, with the first staff starting with the title and tempo markings. The notation is in a single key signature, and the time signature is 4/4.

SIX
S I M P H O N I E S

a Deux Violons
Taille et Basse,

deux Hautbois et deux Cors de Chasse

D e D J é é s

A S. E. MONSIEUR
Le Comte de Bentinck
Seigneur de Varel, Kniphausen,
et Doorwerth &c. &c. &c.

COMPOSÉES

par

PASQUALE RICCI
Maître de Chapelle de la Cathédrale
de Como :

OPERA SECONDA.



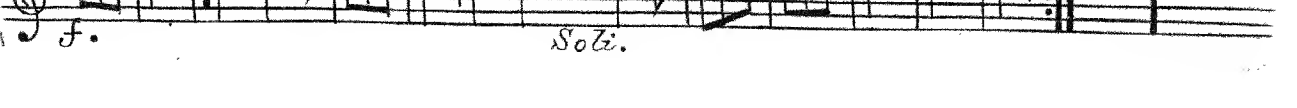
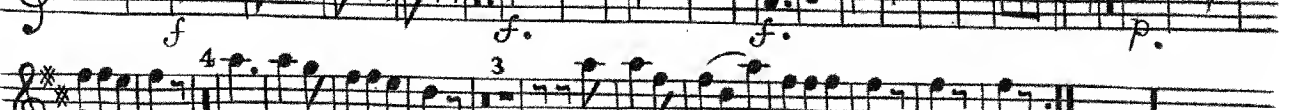
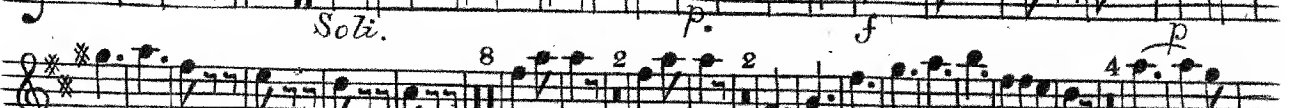
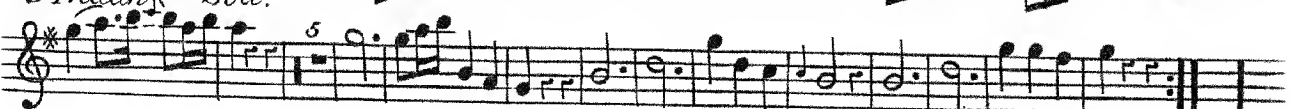
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Price 64

Obce Primo

3

SINFONIA I



SINFONIA II

Oboe Primo

Con Brio.

The musical score for Oboe Primo in Sinfonia II is written on ten staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is "Con Brio." The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *p.* (piano), *f.* (forte), and *fp.* (fortissimo). The tempo changes to "Dilemma." and "Andante" on the seventh staff, and back to "Presto" on the eighth staff. The score concludes with a double bar line on the tenth staff.

Oboe Primo

5

SINFONIA III

Allegro assai.

Measures 1-12 of the Oboe Primo part for Sinfonia III, Allegro assai. The music is in 3/4 time. Measures 1-6 show a melodic line with various ornaments and dynamics. Measure 7 has a forte (f.) dynamic. Measures 8-10 show a melodic line with various ornaments and dynamics. Measure 11 has a forte (f.) dynamic. Measure 12 has a piano (p.) dynamic.

Grazioso.

Measures 13-15 of the Oboe Primo part for Grazioso. The music is in 3/4 time. Measure 13 has a piano (p.) dynamic. Measure 14 has a forte (f.) dynamic. Measure 15 has a forte (f.) dynamic.

Menuetto Molto Vivace.

Measures 16-20 of the Oboe Primo part for Menuetto Molto Vivace. The music is in 3/4 time. Measure 16 has a forte (f.) dynamic. Measure 17 has a forte (f.) dynamic. Measure 18 has a forte (f.) dynamic. Measure 19 has a forte (f.) dynamic. Measure 20 has a forte (f.) dynamic.

Traversiere.

Measures 21-24 of the Oboe Primo part for Traversiere. The music is in 3/4 time. Measure 21 has a forte (f.) dynamic. Measure 22 has a forte (f.) dynamic. Measure 23 has a forte (f.) dynamic. Measure 24 has a forte (f.) dynamic.

Trio.

Measures 25-28 of the Oboe Primo part for Trio. The music is in 3/4 time. Measure 25 has a forte (f.) dynamic. Measure 26 has a forte (f.) dynamic. Measure 27 has a forte (f.) dynamic. Measure 28 has a forte (f.) dynamic.

*Da Capo
il Menuetto*

SINFONIA IV

Oboe Primo

Con Brio

15

5 15

f.

15 2

18 7 6

Largo Sostenuto

f. p. p.

4 5 6 3 3

Presto p. f. p. f. p. f. p. f. p. rinf. f.

6 4

f. p. f. p.

4 10 4

p. f. p.

f. p. f. p. f.

6 3

f. p. f. p. f.

Oboe Primo

SINFONIA V

Spiritoso

Solo

Menuetto Maestoso

Trio Solo

Da Capo Men. Senza Rep.

Oboe Primo

SINFONIA VI

Vivace.

4. Soli.
Andante.

Presto.

SIX
SIMPHONIES

a Deux Violons
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D e s s e s

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COMPOSÉES

par

PASQUALE RICCI

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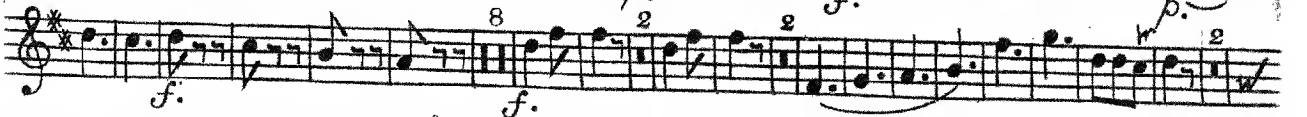
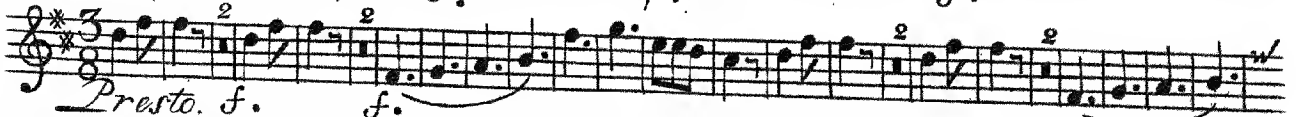
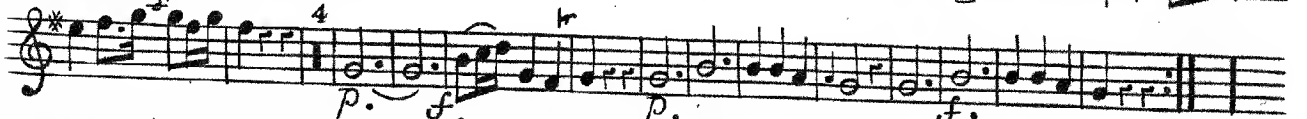
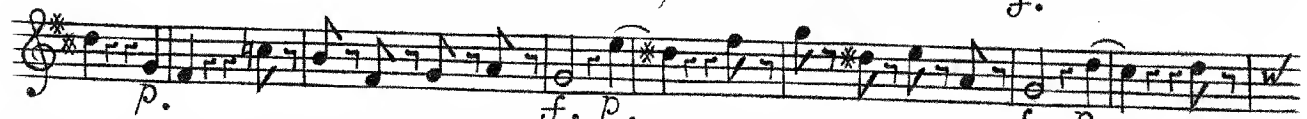
Prix f 64

Oboe Secondo

3

SINFONIA I

Spiritoso Assai. *Diminuendo.*



Con Brio.

SINFONIA II *Con Brio.*

The image displays a page of a musical score for a symphony. At the top, the title "SINFONIA II" is written in a large, bold, serif font. To its right, the tempo marking "Con Brio." is written in a smaller, italicized font. The score itself consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The first staff has a "1" above it. The second staff has a "1" above it. The third staff has a "2" above it, followed by a "f." (forte) dynamic marking. The fourth staff has a "1" above it. The fifth staff has a "1" above it, followed by a "p." (piano) dynamic marking. The sixth staff has a "1" above it, followed by a "rinf." (rinforzando) dynamic marking. The seventh staff has a "4" above it, followed by the tempo marking "Andante." and a "2" above it. The eighth staff has a "1" above it, followed by a "f." (forte) dynamic marking. The ninth staff has a "1" above it, followed by a "p." (piano) dynamic marking. The tenth staff has a "1" above it, followed by a "p." (piano) dynamic marking. The eleventh staff has a "4" above it, followed by the tempo marking "Presto." and a "2" above it. The twelfth staff has a "4" above it, followed by a "p." (piano) dynamic marking. The thirteenth staff has a "4" above it, followed by a "p." (piano) dynamic marking. The fourteenth staff has a "4" above it, followed by a "p." (piano) dynamic marking. The fifteenth staff has a "4" above it, followed by a "p." (piano) dynamic marking. The score is written in a clear, legible hand, with various musical notations including notes, rests, and dynamic markings.

Oboe Secondo

5

SINFONIA III

Allegro assai.

7 f. 1 3 3 f. f. p. f. 10 f. 7 f. 2 hr 3 3 12 p. f. 4

Grazioso.

12 p. f. 3 hr 3 hr 8

Menuetto.

Trio Tacet Men. Da Capo

SINFONIA IV

Oboe Secondo

Con Brio

This musical score is for the Oboe Secondo part of the fourth symphony. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked *Con Brio*. The score consists of 24 measures, divided into two sections: measures 1-17 and measures 18-24. The first section, measures 1-17, is marked *Con Brio* and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second section, measures 18-24, is marked *Largo Sostenuto* and features a slower tempo with a focus on sustained notes and a few eighth notes. The score includes dynamic markings such as *f* (forte), *p* (piano), and *rinf.* (rinforzando). The notation includes various musical symbols such as beams, slurs, and accidentals.

Measures 1-17: *Con Brio*. Measures 18-24: *Largo Sostenuto*. Dynamics include *f*, *p*, and *rinf.*

Oboe Secondo

SINFONIA V

Spiritoso

39

Soli.

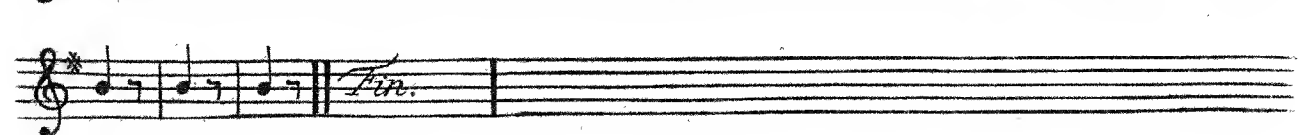
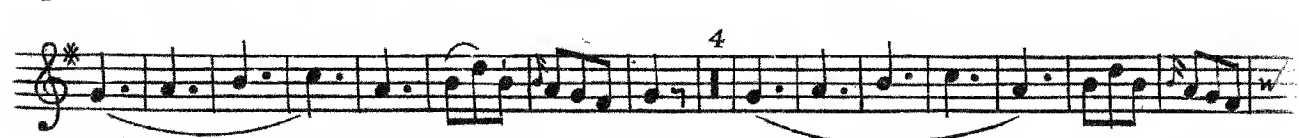
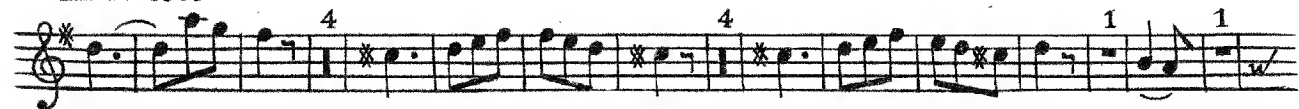
Menuetto Macioso.

Trio. f

Men. Da Capo Senza Rep.

Oboe Secondo

SINFONIA VI



CORNO PRIMO

Measures 1-15 of the Corno Primo part. The score includes dynamic markings *p* and *rin f*, and a tempo change to *And. Tacet.* at measure 15.

SINFONIA III

Allegro Asai

Measures 1-26 of the Sinfonia III part. The score includes dynamic markings *f.* and *rin f.*, and a tempo change to *Gravioso. f.* at measure 26.

Menuetto.

Measures 1-8 of the Menuetto part. The score includes dynamic markings *p.* and *rin f.*, and a tempo change to *Trio Tacet Men. Da Capo.* at measure 8.

B. Corno Primo
SINFONIA IV

3

Con Brio

Measures 1-39 of the Corno Primo part for Sinfonia IV. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is *Con Brio*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *rit.* (ritardando). The score is divided into measures by bar lines, with measure numbers 1, 2, 3, 4, 5, 6, 12, 15, 2, 3, 4, 6, 12, 1, 1, 4, 6, 1, 5, and 39 indicated above the staff. The piece concludes with a double bar line and a repeat sign.

SINFONIA V

Spiritoso

Measures 1-39 of the Corno Primo part for Sinfonia V. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is *Spiritoso*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *p* (piano), and *rit.* (ritardando). The score is divided into measures by bar lines, with measure numbers 1, 3, 6, 1, 1, 4, 6, 1, 5, and 39 indicated above the staff. The piece concludes with a double bar line and a repeat sign.

Corno Primo

Soli.

f p f p f

Menuetto.

Trio. Tacet. M. D. C. Senza Rep.

SINFONIA VI *G.*

Vivace.

Andante. Presto.

p f

p rinf.

f p rinf. f

Fin

Orkester ✓

Ricci Op. 2. **CORNO SECONDO**
SINFONIA I

1

Spiritoso.

Measures 1-16 of the musical score for Corno Secondo, Sinfonia I. The score is written on ten staves. It begins with a treble clef and a common time signature. The tempo is marked *Spiritoso.*. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are dynamic markings including *f.p.* (forzando piano) and *f.* (forte). There are also articulation marks like accents and slurs. The measures are numbered 1 through 16. The score ends with a double bar line and repeat dots.

SINFONIA II

G.
Con Brio.

Measures 1-17 of the musical score for Sinfonia II. The score is written on four staves. It begins with a treble clef and a common time signature. The tempo is marked *Con Brio.*. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are dynamic markings including *f.* (forte) and *p.* (piano). There are also articulation marks like accents and slurs. The measures are numbered 1 through 17. The score ends with a double bar line and repeat dots.

Corno Secondo

Measures 1-12 of the Corno Secondo part. The score includes dynamic markings such as *f.*, *p.*, *rinf.*, and *And. Tacet.*. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The tempo marking *Presto.* appears at measure 4.

SINFONIA III

Measures 1-12 of the Sinfonia III part. The tempo marking *Allegro assai.* is present. The key signature is C major, and the time signature is 3/4. Dynamic markings include *f.* and *p.*.

Measures 13-26 of the Sinfonia III part. The score includes dynamic markings such as *f.*, *p.*, *rinf.*, and *f.*. Fingerings are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13. The tempo marking *Gravioso.* appears at measure 13. The section concludes with the marking *Trio Tacet Men. Da Capo.*

B CORNO SECONDO
SINFONIA IV

3

Gon Brio

1 2 15 3 2 5 15 2 15 3 4 3 6 6 1 1 12 1 1 4 1 5 1 6 1 1 5 f rinf f p f p f

♭ SINFONIA V
Spiritoso

1 3 6 1 f p 39

CORNO SECONDO

First system: Treble clef, 2/4 time. Measures 1-12. Dynamics: *Soli.*, *f*, *fp*. Fingerings: 1, 1, 2, 3, 1, 1. Measure 12 ends with a repeat sign.

Second system: Treble clef, 2/4 time. Measures 13-24. Dynamics: *f*, *f*. Fingerings: 1, 1, 7, 1. Measure 24 ends with a repeat sign.

Third system: Treble clef, 2/4 time. Measures 25-36. Measure 25 has a 3/4 time signature change. Measure 36 has a 4/4 time signature change. Dynamics: *Memor.*. Fingerings: 1, 2. Measure 36 ends with a repeat sign.

Fourth system: Treble clef, 4/4 time. Measures 37-48. Dynamics: *Trio Tacet. Men. D.C. Senza Rep.*. Fingerings: 1, 4, 1, 2. Measure 48 ends with a repeat sign.

Section: SINFONIA VI. Treble clef, 2/4 time. Dynamics: *Vivace*. Fingerings: 1, 1. Measure 48 ends with a repeat sign.

First system: Treble clef, 2/4 time. Measures 1-12. Dynamics: *f*. Fingerings: 1, 2. Measure 12 ends with a repeat sign.

Second system: Treble clef, 2/4 time. Measures 13-24. Dynamics: *f*. Fingerings: 1. Measure 24 ends with a repeat sign.

Third system: Treble clef, 2/4 time. Measures 25-36. Dynamics: *f*. Fingerings: 1. Measure 36 ends with a repeat sign.

Fourth system: Treble clef, 2/4 time. Measures 37-48. Dynamics: *Andante. Presto.*. Fingerings: 1, 34, 3. Measure 48 ends with a repeat sign.

Fifth system: Treble clef, 2/4 time. Measures 49-60. Dynamics: *p*, *f*. Fingerings: 2, 2. Measure 60 ends with a repeat sign.

Sixth system: Treble clef, 2/4 time. Measures 61-72. Dynamics: *p*, *rinf.*, *f*. Fingerings: 4, 4. Measure 72 ends with a repeat sign.

Seventh system: Treble clef, 2/4 time. Measures 73-84. Dynamics: *p*, *rinf.*, *f*. Measure 84 ends with a repeat sign.

Eighth system: Treble clef, 2/4 time. Measures 85-96. Dynamics: *f*. Measure 96 ends with a repeat sign.

Ninth system: Treble clef, 2/4 time. Measures 97-108. Dynamics: *Fin.*. Measure 108 ends with a repeat sign.